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Historical Rooms

from the

Manor Houses of England

By CHARLES L. ROBERSON.

VOLUME II.



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ROBERSONS, THE KNIGHTSBRIDGE HALLS,
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[Messrs. Robersons of Knightsbridge offer their apologies for the delayed publication of the promised Volume II. of this work, and they can only plead pressure of business. The stock of Panelled Rooms and Period Furniture in their Galleries has been continually changed as a consequence of sales, and it has been practically impossible to issue a book which would remain a true guide for any length of time.]



THE KNIGHTSBRIDGE HALLS, which, in the good old days, first as a vaudeville theatre and later as a home of exhibitions, were frequented by so many people of note, have maintained their reputation both as regards the high standard of the attractions offered and the social standard of the visitors attracted thereby. Since the acquisition of these premises by Messrs. Robersons, many distinguished persons have recorded their names in the visitors' book, including several members of the Royal Family.

Calls have also been made by a large number of notabilities from overseas and enquiries have been received from all parts of the world. Our cousins from across the Atlantic have been particularly interested in the constantly changing exhibition at Knightsbridge Halls, and several of the rooms described in Volume I. have been shipped to the United States for re-erection in the homes of some of America's leading citizens.

With one or two exceptions, all the rooms shewn in Vol. I. have been disposed of. Many have gone to the United States, others to the Continent, while a few have merely changed their location in the Old Country.

No useful purpose can be served by including in this volume all the rooms for which Robersons' Galleries have served as a clearing house, as so many of them were sold within a few days of their temporary erection at Knightsbridge Halls.

Consequently, as this book is intended primarily as a guide, it is considered sufficient to give photographs and short descriptions of those rooms which are now actually on view in Robersons' Galleries, together with examples of contemporaneous furniture.

Original photographs, together with dimensions and detailed descriptions, of any of the pieces shewn in this book will be supplied gladly to all friends genuinely interested in antiques, although these examples of old-time craftsmanship should actually be seen to be fully appreciated.

Although this book deals solely with antique panellings and furniture, it by no means exhausts the stock of beautiful things to be seen at Knightsbridge Halls. These spacious Galleries have a floor surface of over 30,000 square feet, but, even so, there is not sufficient accommodation for all the *objets d'art* to be displayed to advantage. A hurried visit cannot be recommended. A detailed tour of inspection occupies roughly $1\frac{1}{2}$ to 2 hours, but a real lover of art will depart with a feeling that the time has been satisfactorily spent.

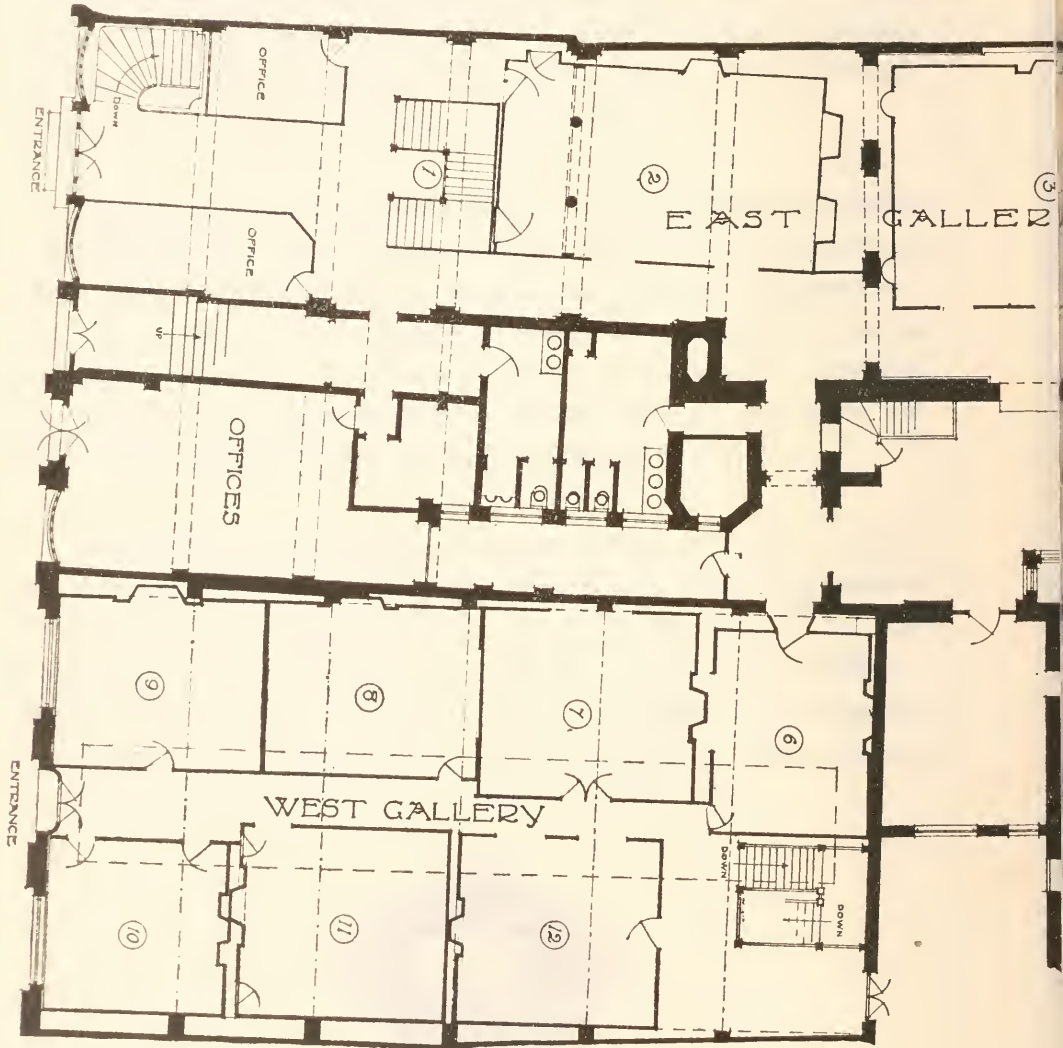
Beautifully carved mantelpieces in Marble, Wood and Stone; Oriental carpets and rugs in which the colour effects have become mellowed by centuries of exposure to the sunlight; fine silk curtains dating back to the pre-revolutionary days of splendour in France: old hand-woven tapestries; cushions, settees and easy chairs covered in Petit-point and Gros-point needlework—all these things can be seen at Knightsbridge Halls, and the collection, once seen, is unlikely to be forgotten for many years.





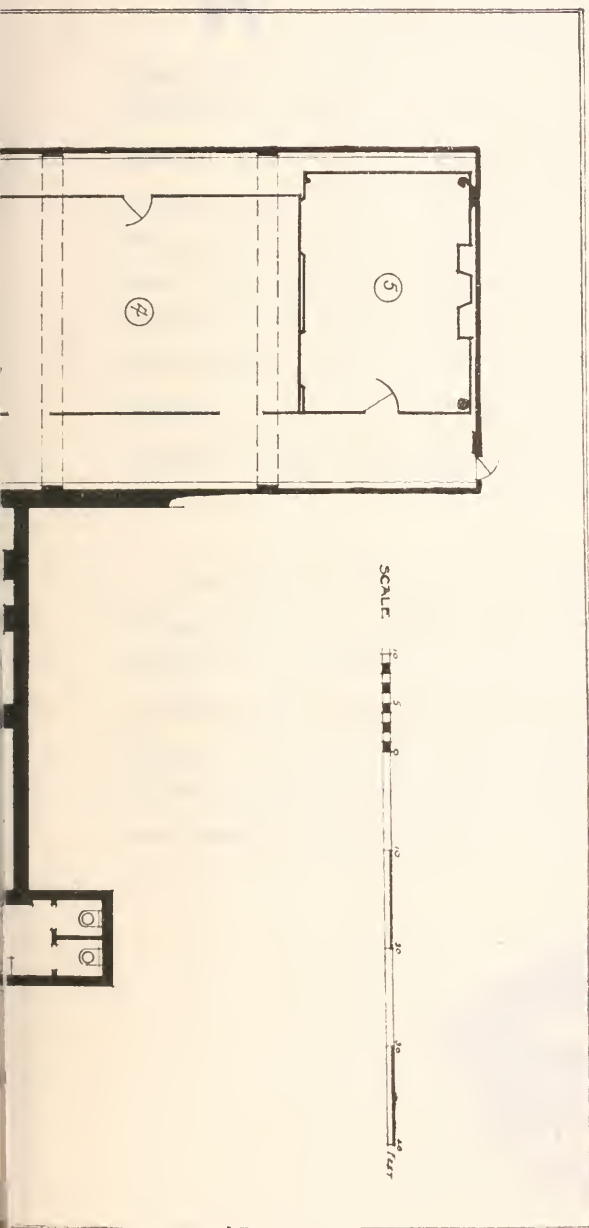
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PLAN OF THE EXHIBITION OF HISTORIC AT THE



FROM THE MANOR HOUSES OF ENGLAND

DGE HALLS.



*Rooms numbered on the Plan.**

- No. 1.—Staircase from Sheldon Hall (see Vol. 1).
- No. 2.—Oak Drawing Room from Wingerworth Hall.
- No. 3.—Oak Library from Wingerworth Hall.
- No. 4.—Green and Gold Lacquered Room (see Vol. 1).
- No. 5.—Oak Room from The Tudor House, Lyme Regis.
- No. 6.—Oak Library from Standish Hall.
- No. 7.—Oak Dining Room from Standish Hall.
- No. 8.—Gothic Oak Room from Boughton Malherbe.
- No. 9.—Oak Room from Bladud Castle.
- No. 10.—Georgian Pine Room from Leatherhead (see Vol. 1).
- No. 11.—Small Queen Anne Room from Stafford.
- No. 12.—Louis XVI Oak Room.

* Many of the rooms described in this volume are on the lower floor at Robersons' Galleries and consequently cannot be indicated on this plan, which is of the ground floor only.



[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]

“WALLS have tongues and hedges ears.”

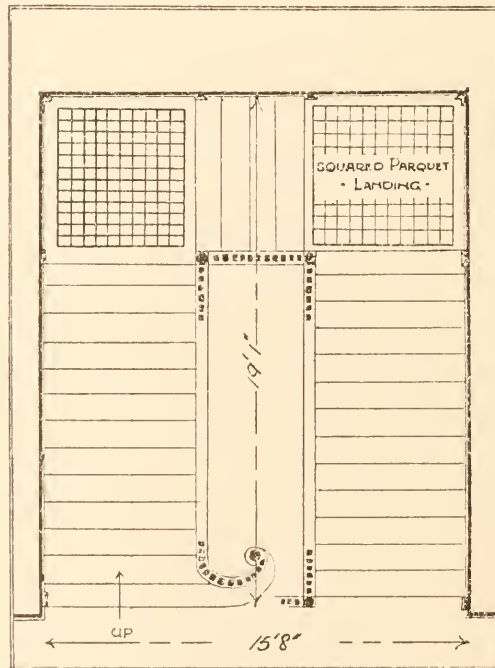
If these words were literally true when Dean Swift wrote them two hundred years ago, it is greatly to be regretted that those powers of speech have since fallen into disuse. Just consider the interesting monologues that could be rendered in Knightsbridge Halls by the walls of the old panelled rooms therein, many of which must have seen and heard numberless exciting and intimate scenes enacted, during their two or three hundred years of existence. Yet, in spite of this defect (if such it be) very little imagination is required by a visitor to feel himself carried back a few centuries as he wanders from room to room. Here, in this old library, one senses the spiritual presence of stern, forbidding men and demure maids of the Puritan type ; there, a few steps farther on, one visualises instinctively the powdered, be-wigged and gorgeously arrayed “Aristos” towards whom the full fury of the mob was directed in Paris, in the days of Marie Antoinette.

Many and varied are the examples of the old-time craftsmanship in Robersons' Galleries. Much time is spent on the judicious selection of these things from the numerous objects of art which are submitted, and a concentration of expert advice on the subject of antiques has established Knightsbridge Halls as a museum—with this difference : Visitors can purchase any objects in the exhibition should they so desire. A cordial invitation is extended to all who appreciate art and beauty in the home.



THE MAIN STAIRCASE, from Wingerworth Hall, Derbyshire.

WINGERWORTH HALL, near Chesterfield, a fine example of a typical eighteenth-century house, from which the staircase and rooms shewn in plates 1, 2 and 3 were removed, was commenced in 1698, but owing to lack of funds the building was not completed until 30 years later. The name of the architect is unknown, but the work is attributed to one Smith, of Warwick, who in all probability was a master craftsman carrying out the design of a more qualified man. Some of the doors in the house are reminiscent of James Gibbs, while the delicately carved mantel in the large drawing-room (see plate 2) might easily have been executed by Rysbrack.



PLAN OF STAIRCASE.

The staircase depicted in plate 1 is a very fine specimen of the joiner's art in early Georgian days, and is in an exceptionally good state of preservation. Following the custom of the period, it is built round a square well, and the



OAK STAIRCASE
from Wingerworth Hall, Derbyshire.



A. A. 6038.

HEPPLEWHITE BUREAU BOOKCASE

originally the property of Matthew Boulton, Government Coiner, who was the financial partner of James Watt of steam engine fame.

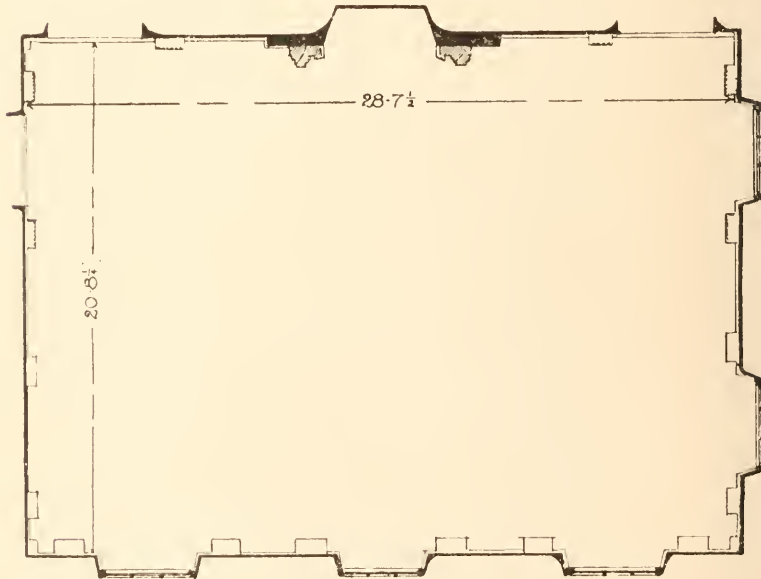
stairs are very wide with a low rise. The spaciousness of this staircase, which is broken into three short flights, gives it a very imposing appearance, and its stately impressiveness, together with the delicacy of execution apparent in all the details, makes the Wingerworth Staircase eminently suitable for re-erection in a mansion of which refined grandeur is the key-note.

DESCRIPTION.

The staircase is entirely of oak and runs to the first floor level. There are three flights, the first consisting of 14 steps (including large curtail at foot), a second flight of 5 steps, and top flight of 14 steps. Each flight is 6 ft. wide, with 12 in. treads and 6 in. rise. The two quarter landings are in parquet blocks 9 ins. square, and the top landing is of straight oak boards. The balustrade consists of moulded handrail, and each tread carries three balusters, of which the centre one is fluted and those on either side are twisted. The ends of all treads are panelled, with finely carved brackets, and the underside of each tread is moulded right through, shaped to the profile of the carved bracket. The wall side of the staircase is panelled to dado height.

OAK DRAWING ROOM,
from Wingerworth Hall, Derbyshire.

THIS magnificent apartment, despite its two hundred years of existence, still retains its original atmosphere of stateliness and dignity. The room, although in itself very lofty, is given an added appearance of height by the sixteen fluted Corinthian pilasters with which the panelled walls are enriched.



PLAN OF ROOM.

Two eight-panelled doors provide a distinctive feature in this room, while the handsomely carved marble mantel is an excellent example of the delicate skill and refined taste of the old English craftsman. Furnished in the style of its own period (see examples of contemporaneous furniture on plates 1a, 2a, 3a) this room could not fail to instil the occupant with the restful spirit prevalent during the reign of George II.



OAK DRAWING ROOM
from Wingerworth Hall, Derbyshire.



A. G. 1150.

OLD KNEE-HOLE CABINET BUREAU
in walnut.

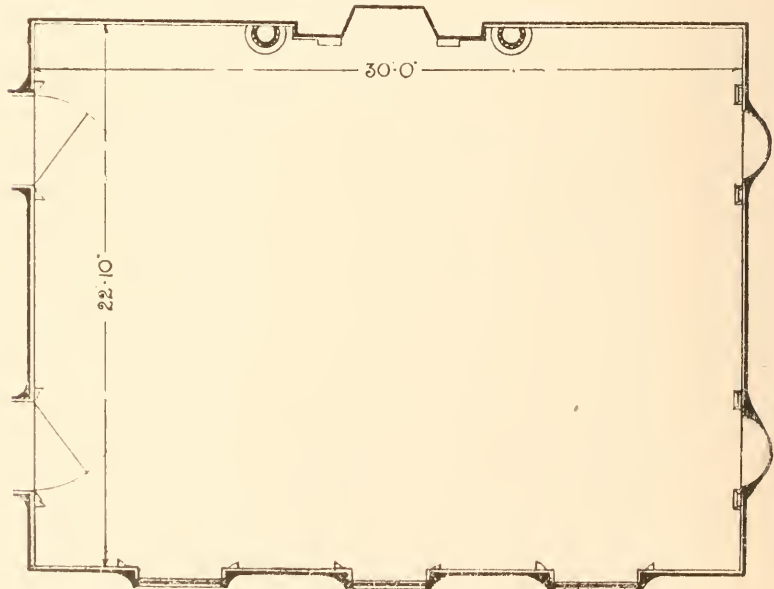
DESCRIPTION.

This is a fine room completely panelled in oak, 28 ft. $7\frac{1}{2}$ ins. long by 20 ft. $8\frac{1}{4}$ ins. wide by 15 ft. high, containing sixteen fluted pilasters with Corinthian capitals and moulded bases, an angle pilaster in each of the four corners (an unusual feature), entablature with carved modillions, and bolection moulded and fielded panelling, to which time has imparted a deep rich tone. There are two eight-panelled doors and one dummy door, each 3 ft. 8 ins. wide by 8 ft. 2 ins. high, with mortice locks and hinges. The finely carved early Georgian Statuary Marble Mantel in this room is without doubt one of the finest of its kind, the cherub-headed caryatides being perfect in design and execution. The modelling of the centre plaque is attributed to Flaxman. This mantel is 5 ft. $11\frac{1}{2}$ ins. high, and the shelf 9 ft. $0\frac{1}{2}$ ins. long.

OAK LIBRARY, from Wingerworth Hall.

THE original library was adapted and extended before re-erection in Knightsbridge Halls, but the whole of the panelling is from Wingerworth Hall.

The room as it stands is particularly imposing, with a fine fluted three-quarter column on either side of the fireplace, and some very fine carvings in the Grinling Gibbon style which give a rich effect to the overmantel.



PLAN OF LIBRARY.



OAK LIBRARY
from Wingerworth Hall, Derbyshire.



FIREPLACE FLANK
of Wingerworth Hall library shewing finely carved mantel
and overmantel.



87/1193
GRINLING GIBBON TABLE
in lime wood, with incised lacquered top.

DESCRIPTION.

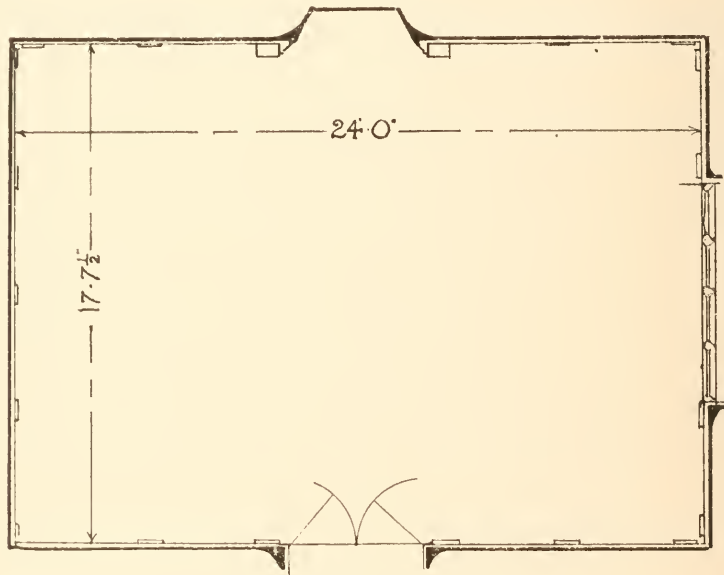
The dimensions of this room are 30 ft. by 22 ft. 10 ins. by 13 ft. 7 ins. high. It is completely panelled in old oak, with fielded panels. The dado rail is finely carved as is also the cornice. The dentil cornice runs uninterruptedly round the whole room. There are two eight-panelled doors, each 8 ft. high, with carved architraves, in one of the end flanks of the room. Opposite the fireplace flank are three recessed window apertures with panelled linings and aprons, and facing the door flank are two semi-circular niches with domed tops, supported on each side by carved panelled pilasters surmounted by caryatides.

The fireplace flank is exceptionally grand. The mantel is of statuary marble inlaid with green, and is a fine example of 18th century sculpture and design. This mantel is 6 ft. high and 8 ft. wide, with a shelf 9 ins. deep. A square panel with carved moulding forms the overmantel, and surrounding this are a series of wonderful carvings in the Grinling Gibbon style. The fireplace is supported by a pair of finely fluted three-quarter columns.

OAK ROOM,

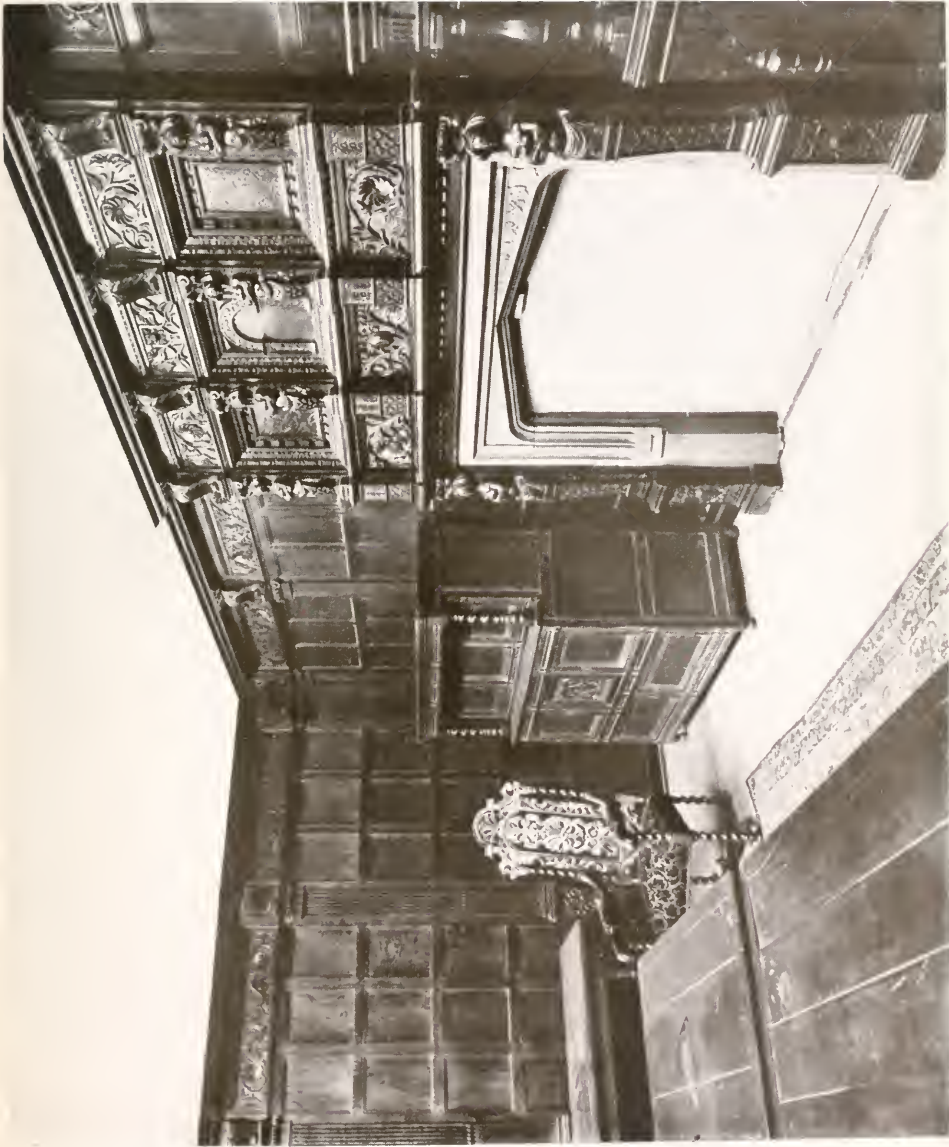
removed from an old house at Lyme Regis, Dorset.

THIS extremely fine old oak room was removed from an old manor house called The Tudor House at Lyme Regis, and was erected most probably during the beginning of the reign of James I. It has many interesting and beautiful features. The carved oak mantel is very rich in detail and the square panels on either side of the centre arcaded panels of the overmantel are finely inlaid with marquetry of various woods in the Elizabethan manner.



PLAN OF ROOM.

Another important feature is the unusually large number of pilasters. There are nineteen of these, and they are of exceptionally fine quality. The fluted and reeded shafts are carried on carved moulded pedestals, and the Ionic capitals support carved acanthus brackets or trusses which divide the frieze into sections which are panelled and carved. The cornice which is rather ornate for a room of this period, having three carved members, is carried round all four walls. The room is 24 ft. long by 17 ft. 7½ ins. between faces of panelling by 9 ft. 2 ins. high to top of cornice.



OAK ROOM
from an old house in Lyme Regis, Dorset.



A. A. 5891.
16th CENTURY OAK REFECTORY TABLE
with finely carved legs and frieze.



281-390.
One of a pair of
JAMES II WALNUT CHAIRS
covered in old petit-point needlework.

The details consist of :—

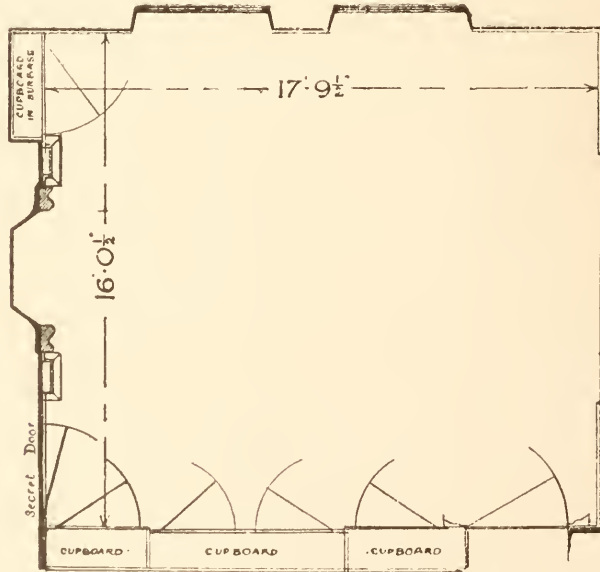
- (1) The finely carved and inlaid oak mantel.
- (2) A set of reproduction stone interior linings.
- (3) Oak panelling for four flanks divided by pilasters, including a pair of oak half doors constructed from the old panelling.
- (4) Nineteen fluted and carved Ionic pilasters with carved brackets over same.
- (5) Carved panelled frieze in sixteen panels.
- (6) Carved oak cornice all around the room except window openings.

The actual window and apron do not exist. The panelling was originally painted, but has been stripped and restored to its original old colour and wax polished, thus showing to advantage the exceptionally fine grain in the panels.

THE OAK LIBRARY,

from Standish Hall, Lancashire.

STANDISH HALL, the ancestral home of Miles Standish, military leader of the Pilgrim Fathers, stands upon the site of an old Saxon Castle. The building has been enlarged and adapted from time to time during the five hundred or more years of its existence, with the result that the rooms are of many different periods of architecture. The library shewn on plate 5 is of the William and Mary period, and was erected about 1695.



PLAN OF LIBRARY.



OAK LIBRARY
from Standish Hall, Lancashire.



A. G. 1591.

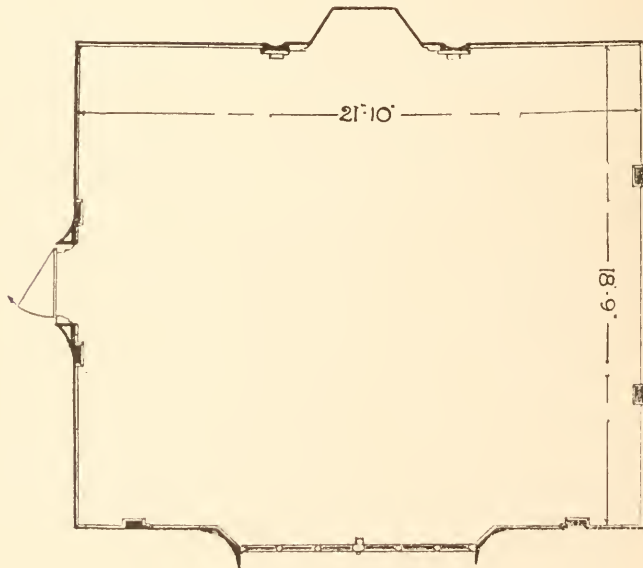
WILLIAM & MARY OAK FRAME SETTEE
covered in old gros-point needlework.

DESCRIPTION.

The dimensions of this room are 17 ft. $9\frac{1}{2}$ ins. by 16 ft. $0\frac{1}{2}$ ins. by 11 ft. $10\frac{1}{2}$ ins. high. It is completely panelled in oak, with bolection moulded and fielded panelling. There is one six-panelled door, and another secret or jib door, which is quite flush with the panelling, and was probably used for communication with the servants' quarters. One unusual point about this room is the fact that the eight panels on the entrance door flank are hinged to act as doors to the bookcases—the books being concealed in the thickness of the walls. The mantel consists of a moulded stone opening on which are emblazoned the armorial bearings of Sir Ralph Standish impaling those of his wife Phillippa, daughter of the fifth Duke of Norfolk. On either side of the mantel is a fluted Ionic pilaster, surmounted by the full entablature, the dentil cornice of which is carried round all the four walls.

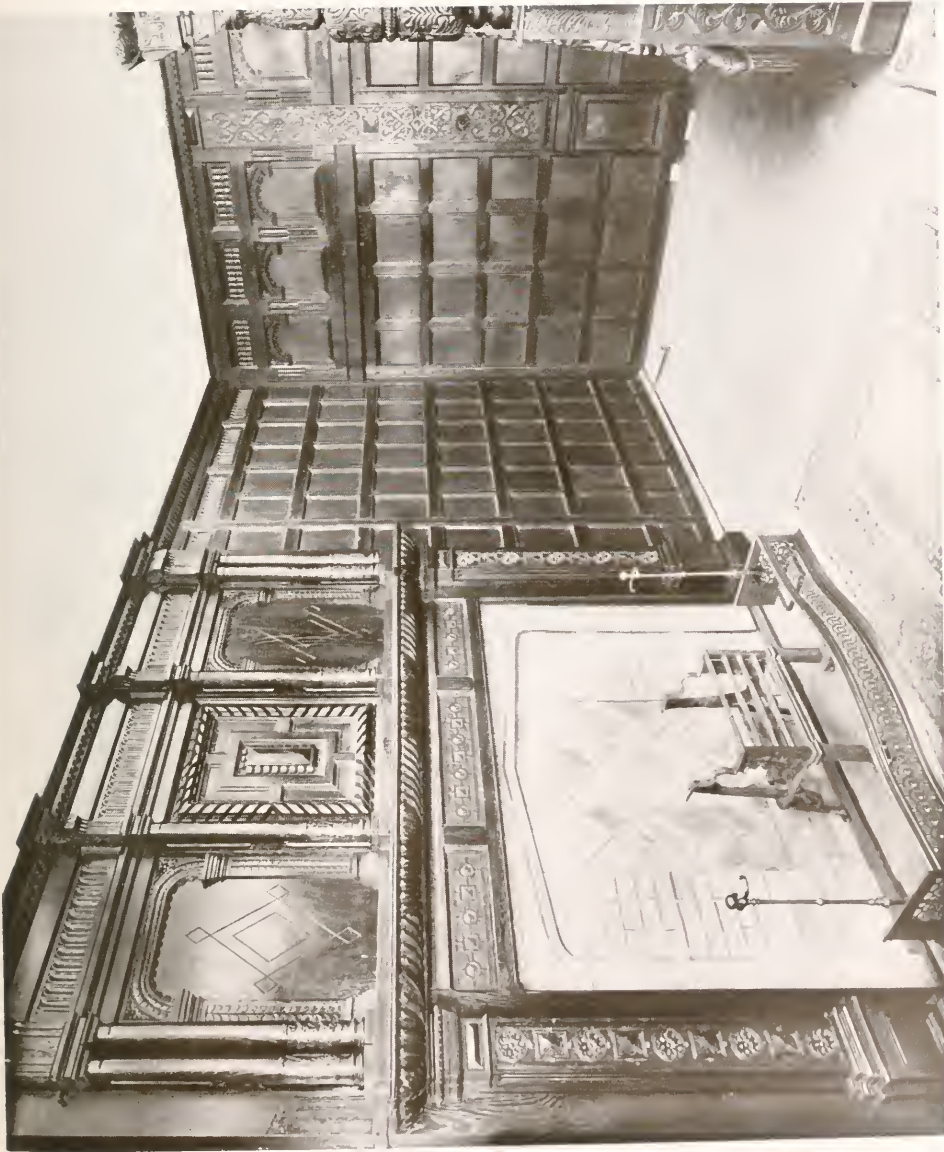
OAK DINING ROOM,
from Standish Hall, Lancashire.

THE panelling of this room is considerably older than that of the library described in the preceding article, and belongs to the Elizabethan period. The room as it now stands in Knightsbridge Halls has been reconstructed from old panelling from Standish Hall, and although certain adaptations and renovations were necessary, practically the whole of the room is of the same period.



PLAN OF ROOM.

This apartment could probably be best utilised as a bedroom, the dimensions making it especially appropriate. A selection of pieces of contemporaneous furniture suitable for inclusion in this room is shown on plate 6a.

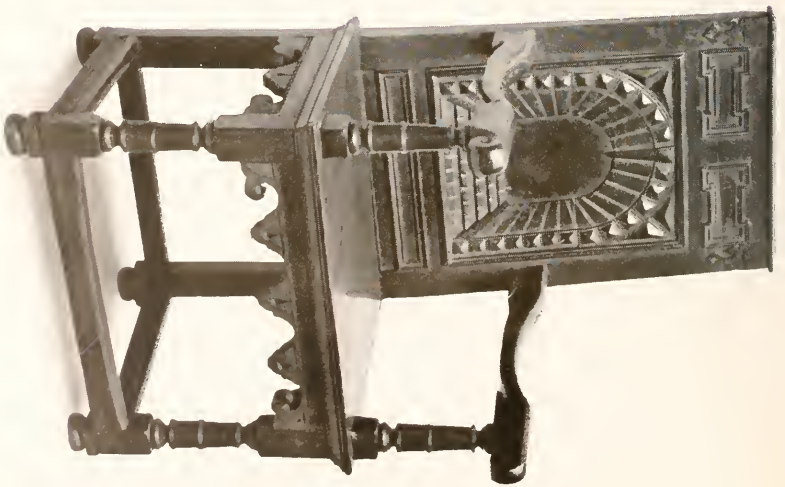


OAK DINING ROOM
from Standish Hall, Lancashire.



A. A. 5747.

ELIZABETHAN FOUR POSTER BED
with coverlet, curtains and valances of old
needlework, said to have been worked by Bess
of Hardwicke (Lady Shrewsbury).



A. A. 5514.

OLD CARVED OAK JACOBEAN CHAIR.

DESCRIPTION.

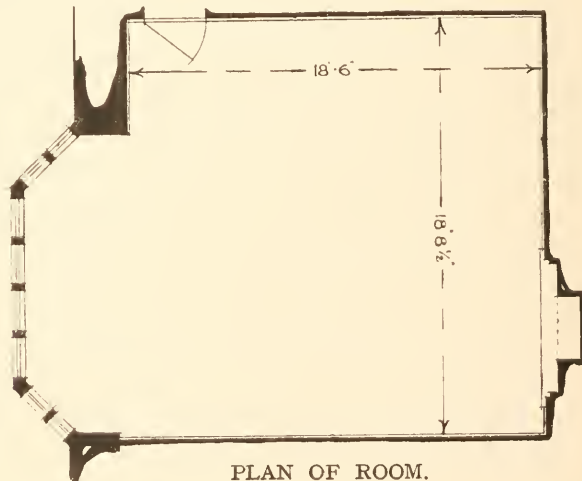
Dimensions : 21 ft. 10 ins. by 18 ft. 9 ins. by 9 ft. 5 ins. high.

The walls are completely panelled in the customary Elizabethan style, *i.e.*, divided into a large number of small panels. A frieze of finely fluted lay panels is carried right round the room, as is also the dentil cornice. There is an excellent linenfold-panel door with a Gothic headed moulded frame, supported by a strapwork pilaster on either side. Similar pilasters figure on each wall with the exception of the fireplace flank. On the flank opposite the door a series of carved arcaded panels occur under the fluted frieze panels—a feature often met with in rooms of this period. The fireplace is of carved oak and the oak overmantel consists of three finely carved panels, separated by small carved columns with a double column at each end. Most of these carvings are original.

GOTHIC OAK ROOM, from Boughton Malherbe, Kent.

THE Manor of Boughton Malherbe has figured conspicuously in English History since the compilation of the Domesday Book in the year 1085, at which time it was held by the Archbishop of Canterbury, under Royal Charter.

It later came into the possession of the Malherbe family, who implanted their name upon the parish to distinguish it from several others called Boughton in the same county. In Hasted's "History of Kent" the ownership of the Manor is traced right through from the year 1015 to the date of publication of the work (1782).



PLAN OF ROOM.

The Manor House, from which the Oak Room illustrated on plate 7 was removed, was built in the reign of Edward III. by Robert Corbye, who had inherited the Manor by marriage. His grand-daughter carried the Manor by marriage to Nicholas Wotton, whose great-grandson (then a baronet) had the honour of entertaining Queen Elizabeth with her whole Court during her tour of the Southern Counties in 1573.

When Edward Wotton, heir to the title and estates, married in 1520, a finely carved oak room was installed at Boughton Malherbe Manor House in commemoration of the event. This room remained undisturbed until quite recently, when it was dismantled and re-erected at Knightsbridge Halls.



GOTHIC OAK ROOM,
from Boughton Malherbe Manor House, Kent.



Two sections of the panelling of the Gothic Room from Broughton Malherbe, shewing the variations in the carving.



One of a set of six Gothic Clippendale chairs in walnut, from Gwydyr Castle.

DESCRIPTION

The room measures 18 ft. 8½ ins. by 18 ft. 6 ins. by 12 ft. 7 ins. high. It is completely panelled in old oak and is made up of a number of parchemin panels—about 360 in all—set in plain styles and rails. The workmanship throughout is of the highest grade and the time taken to carve so many panels in relief must have been considerable.

The fact that there are 14 or more variations in the panelling is sufficient to dispel any feeling of monotony which might be suggested by such a large number of small panels. There are two types of ribbed panels, one with vine leaves and fruit, the other with cusp-like forms suitable to the material, the relief being very slight as the panels are only ½ in. thick.

Other panels shew heads in profile, while another panel is carved to represent Edward Wotton's rebus. Yet another panel bears the arms of the Wotton family surmounted by the initials "E" and "D" (Edward and Dorothy) which are linked together by a true-lovers' knot, thus definitely establishing the date of the work (1520). The Tudor fireplace consists of a fine stone surround or chimney-piece bearing the Wotton arms, whilst the flank facing this is taken up almost entirely by an unusually large window opening. There are two doors with box locks.

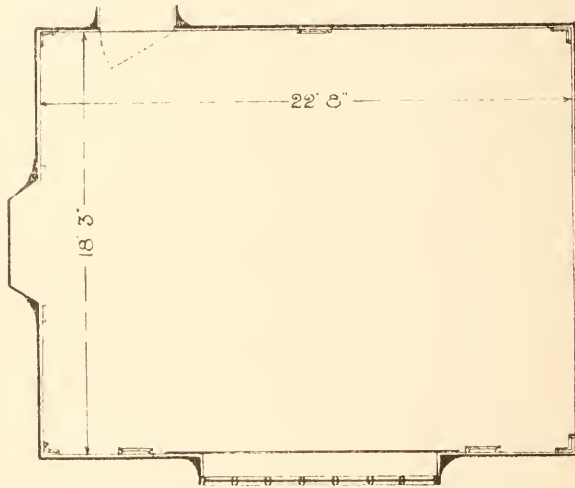
This room is undoubtedly the finest Gothic room in the country, and has been illustrated and described in many famous works of reference, including Garner and Stratton's "Domestic Architecture in England during the Tudor Period." It has not been restored in any way, yet the panelling is in a marvellous state of preservation.

OAK ROOM, from Bladud Castle.

THIS unique old oak panelled room was originally fixed in an old mansion known as Bladud Castle, near South Molton, in Devonshire. The carvings and other features of the room stamp it as being of the Elizabethan period, probably about 1580.

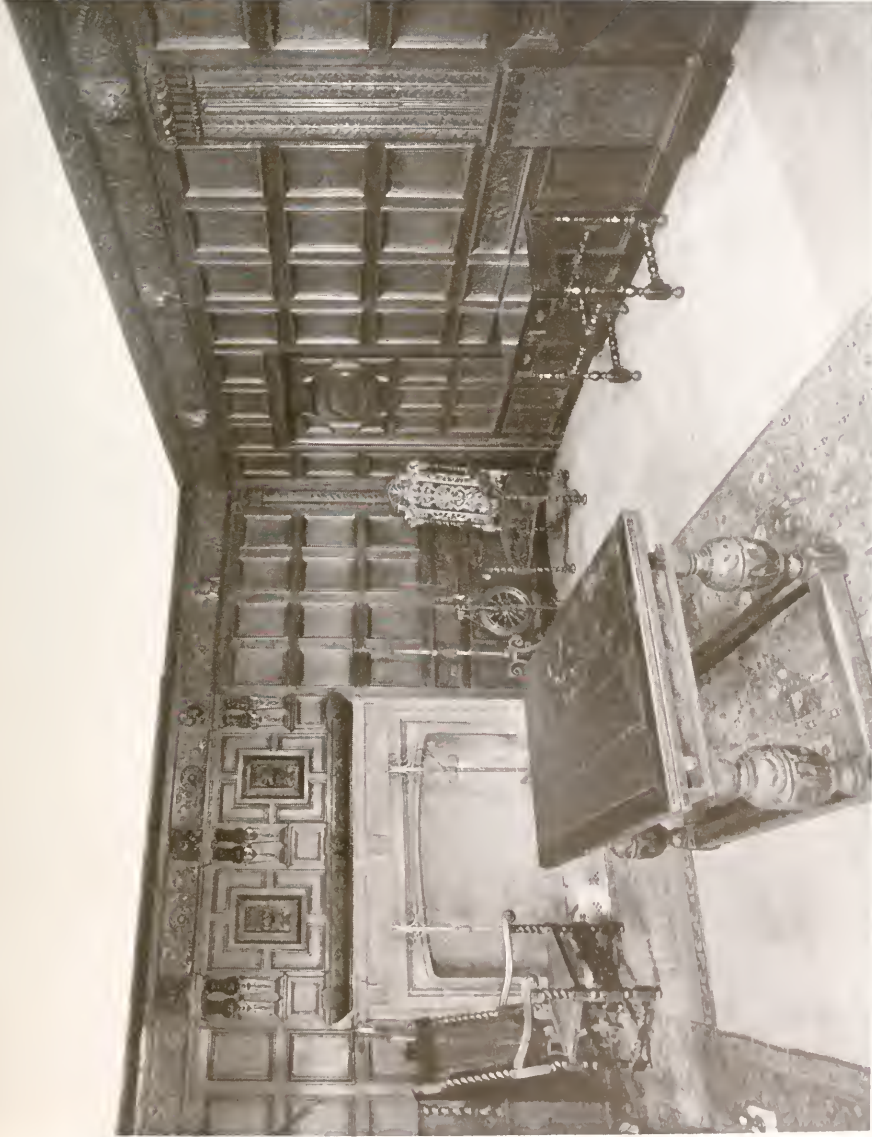
It has several interesting and unusual features.

The carved stone mantel, while distinctly of the "Tudor Gothic" style shows the Italian influence in the carving, due to the influx of Italian craftsmen during the reign of Henry VIII.



PLAN OF ROOM.

A very interesting feature of the room is the arrangement and design of the double pilasters which have wide carved pedestals and capitals. The carved lay panels framed in the panelling at dado height above the bottom panels all round the room are also most unusual. The bolection panel moulding around the panels is much heavier than is commonly found, and this section also shows the Italian influence in a very marked manner. The oak carved overmantel is a fine example of Elizabethan work both in construction and design, the proportions of the panelled parts enclosing carved panels, and the three pilasters, consisting of double caryatides on pedestals supporting the

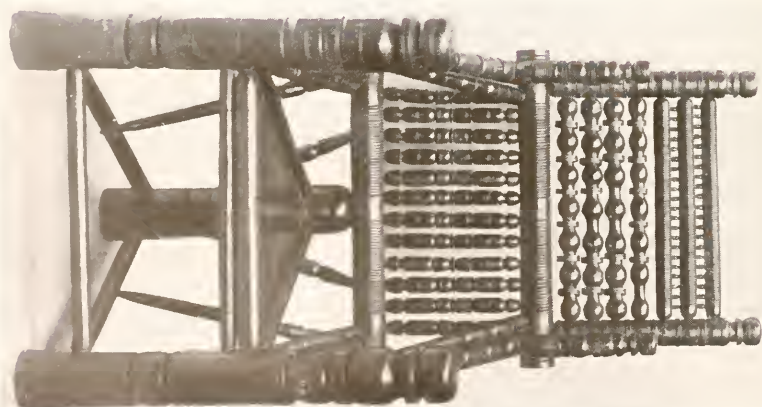


OAK ROOM
from an old house in Devonshire, known as Bladud Castle.



A. C. 1540.

OLD CARVED OAK JACOBÆAN TRIPDARN.



A. A. 5895.

THREE LEGGED HENRY VIII CHAIR.

entablature, forming a complete and very typical example of the architectural design of the period. The carved entablature around the room is divided by masks and heads of human and animal figures which, though somewhat heavy in design, are quite well executed.

DESCRIPTION.

The room consists of :—

- (1) The bolection moulded panelling on four sides with panelled window aprons and linings.
- (2) One door with nine small panels and one large panel at top with broken corners, enclosing oval with Elizabethan lozenge ornaments.
- (3) Three double pilasters and four double angle pilasters.
- (4) Carved stone surround with frieze and moulding, supporting carved oak shelf and carved overmantel. (Modern reproduction.)
- (5) The carved entablature composed of frieze moulding, carved frieze with grotesque heads at intervals and carved cornice all round the room.

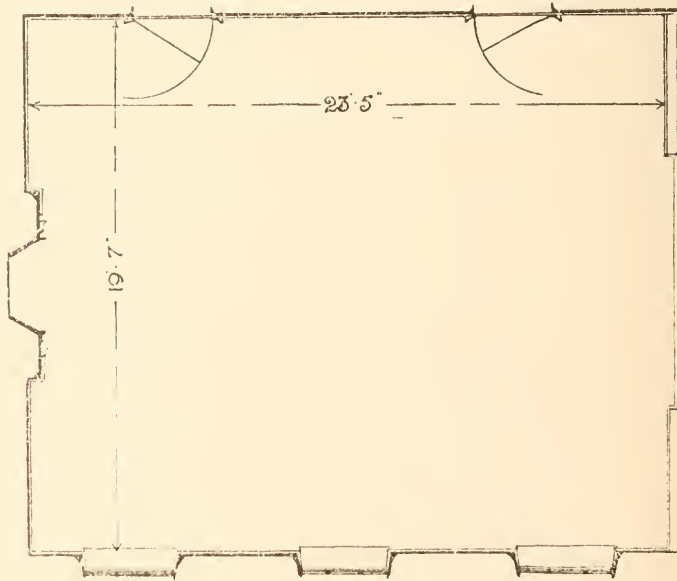
The whole has been carefully restored and refitted to suit a room 22 ft. 8 ins. by 18 ft. 3 ins. by 9 ft. 7½ ins. high. The richness of the colour of the old oak and the beauty of the finely figured grain has been brought out by pickling off the old paint and wax-polishing to an old mellow nut-brown colour.

The old mullioned window is not included, as it could not be removed.

QUEEN ANNE OAK ROOM.

from an old house at Stafford.

ALTHOUGH the general details of this room are of the Queen Anne period, certain features appear to be of a little later date, such as the carvings in the mantel piece. It is possible therefore that the actual date of the room is between 1720 and 1730. The plain frieze and the cornice around the room had to be replaced as they were not oak, but with the exception of this and some small necessary repairs the room is exactly as taken down.



PLAN OF ROOM.

The many coats of paint with which the panelling was covered have been carefully removed, revealing the exceptionally fine grain of the oak.

The carvings of the mantel and in the panelled pilasters at either side are typical of the period which followed immediately after Grinling Gibbon and his School.



LARGE QUEEN ANNE OAK ROOM
from an old house in Stafford.



A. G. 1510.

WALNUT CABINET BUREAU,
suitable for inclusion in a Queen Anne Room.

DESCRIPTION.

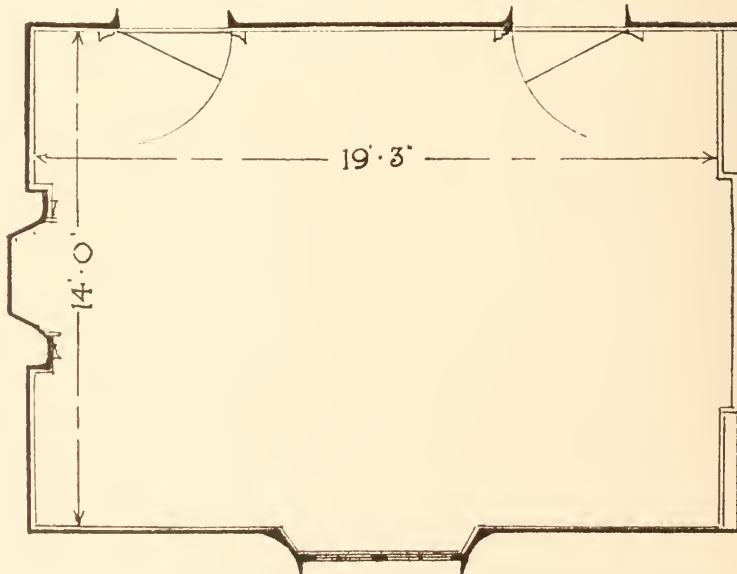
The dimensions of the room between panelling are 23 ft. 5 ins. by 19 ft. 7 ins. by 9 ft. 6 ins. high to top of oak cornice.

The room consists of :—

- (1) Carved oak mantel with plain panelled overmantel flanked by narrow panelled pilasters with carved drops of fruit and flowers.
 - (2) The whole of the panelling around the room with ovolo moulded framing and fielded panels with small moulded skirting, surbase rail and cornice.
 - (3) Three Sets of panelled window linings with soffits and window seats with panelled fronts (no sashes or frames).
 - (4) Two six-panelled doors with moulded architraves.
-

SMALL QUEEN ANNE OAK ROOM,
from an old house in Stafford.

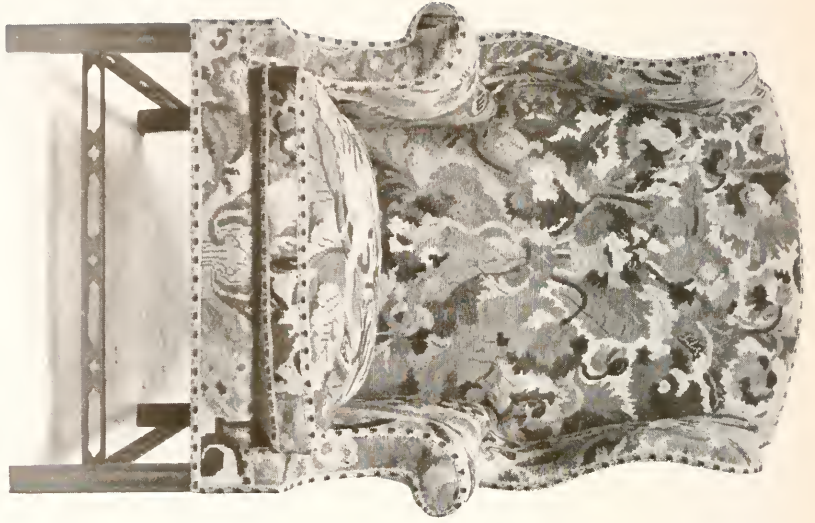
THIS old panelled room was also removed from the same house as the larger room previously described and with the exception of the mantel and overmantel is of similar detail throughout. The mantel in this room is very typical of the early 18th Century, the carving of this and the two swags of drapery in the side panels of the overmantel giving a very dignified effect to an otherwise simple room. The casement window indicated on the plan, being modern, was not removed.



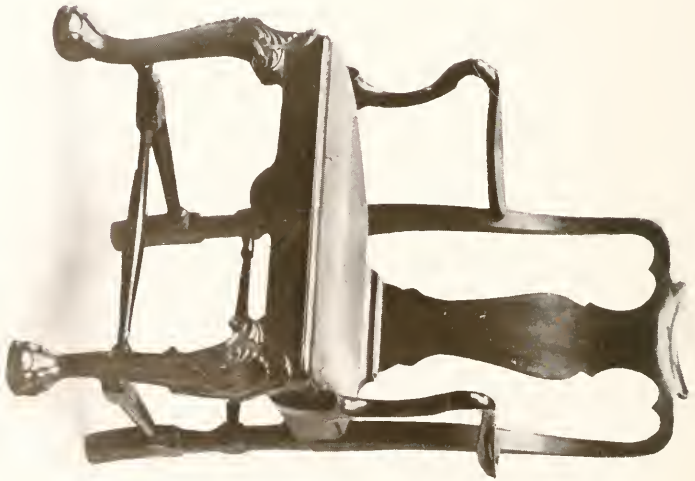
PLAN OF ROOM.



SMALL QUEEN ANNE OAK ROOM
from an old house in Stafford.



A. G. 1576.
WING CHAIR,
with mahogany frame, covered in old gros-point
needlework.



A. A. 6656.
One of a set of eight
QUEEN ANNE ARMCHAIRS
in walnut.

DESCRIPTION.

The dimensions of this room are :—

19 ft. 3 ins. by 14 ft. 0 ins. between panellings (exclusive of recess opposite fireplace and window recess) by 9 ft. 6 ins. high to top of cornice.

The details consist of :—

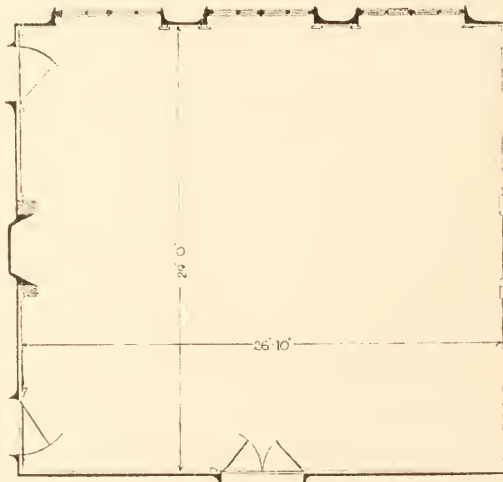
- (1) The whole of the ovolo moulded oak panelling with fielded panels at four flanks with moulded skirting, surbase rail and cornice complete.
- (2) The carved oak mantel with one large centre panel and 2 pilaster panels over the mantel, the two latter being enriched with carved drapery drops.
- (3) Two six-panelled oak doors with moulded architraves.
- (4) A set of panelled linings to window surround.

As in the larger room described in the preceding article, the original plaster cornice and frieze have been reproduced in old oak.

AN OLD FRENCH OAK ROOM

(Louis XVI Period).

ALTHOUGH the actual origin of this room is lost in obscurity, it undoubtedly formed part of a great French mansion prior to the revolution. The date of erection is circa 1780. When this apartment was brought to England from France some years ago it was necessary to remove many coats of paint from its surface, and on completion of this renovation process, the singularly elegant carvings and panellings of finely grained oak were revealed.



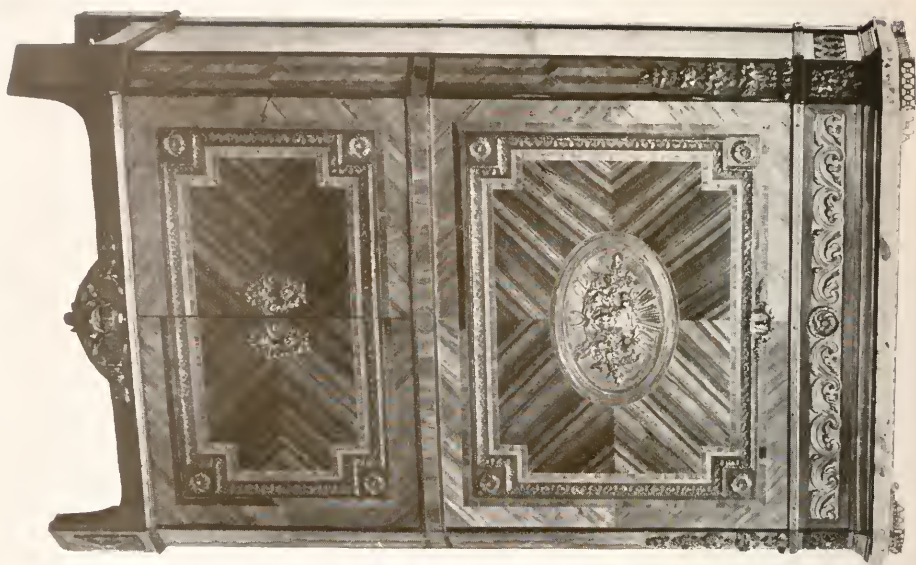
PLAN OF ROOM.

Restored to its original state of grandeur by the introduction of wall panels of fine silk, this room could not fail to inspire visions of the days of lavish prodigality and pomp which preceded the execution of that unfortunate and misguided monarch, Louis XVI. One can imagine the foppish French courtiers with their ladies—bewigged, powdered and adorned with many jewels—dancing a minuet in just such an apartment.

It is a matter for congratulation that such a fine specimen of the handiwork of the old-time craftsmen of France should have survived the riotous times of the Revolution, when property, as well as life, was valued so lightly.

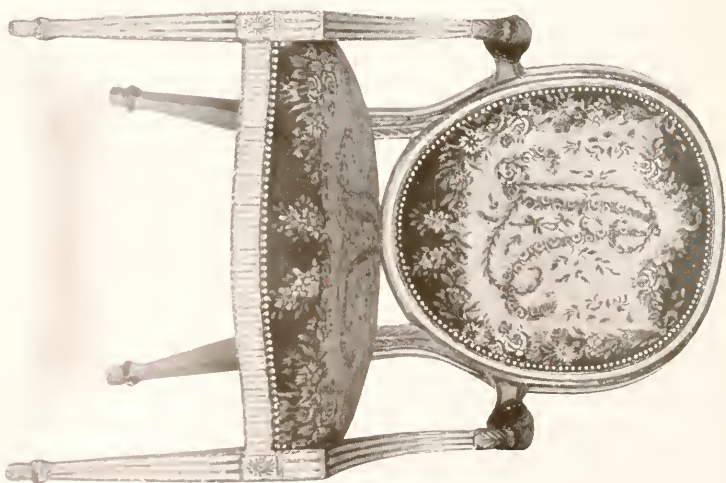


OLD FRENCH OAK ROOM (LOUIS XVI PERIOD).



S. 1209.

OLD FRENCH INLAID SECRÉTAIRE
in tulipwood, with ormolu mounts and marble top.



S. 1216.

Part of a
CARVED AND PAINTED LOUIS XVI SETTE
comprising 1 settee and 6 oval-back chairs,
covered in old petit-point needlework.

DESCRIPTION.

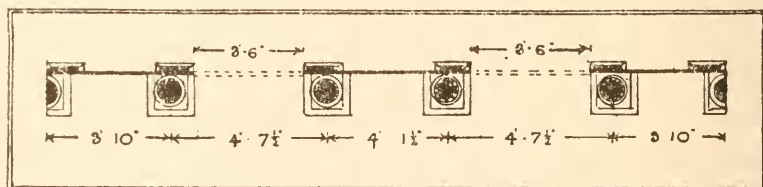
The approximate dimensions are 29 ft. by 26 ft. 10 ins. by 13 ft. 7 ins. high. A panelled oak dado, with plain panelling and carved surbase rail runs round the room. Above the dado the walls consist very largely of exquisitely carved mouldings which form the framework of what were originally silk or tapestry panels. The whole is surmounted by a carved pine architrave member or frieze moulding. There are two doors in the fireplace flank one of which is a false door introduced to balance the other. Facing the window flank is a pair of folding doors. All of these have finely carved panels, architraves and overdoors. The original fine Brèche Violette marble mantel is intact, as is also the iron interior of the fireplace.

The overmantel is carved and includes a large rectangular mirror with a picture panel above. Opposite the mantel is a semi-circular-headed mirror fitment with carved mouldings and panelled pilasters. This fitment originally rested on a console table but a reproduction of the surbase could be made to replace this table.

OAK SCREEN AND MINSTREL GALLERY,

from Seckford Hall, Suffolk.

SECKFORD HALL, near Ipswich, although it is now in a sad state, is undoubtedly one of the best of the few remaining Manor Houses of the early Renaissance period. It gives us an insight into the manner in which Englishmen of the country squire type housed themselves when elegance and comfort in the home first began to be appreciated. The Hall itself was erected about the year 1560 by Thomas Seckford, whose son achieved high rank under "Good Queen Bess." The house remained in the possession of this wealthy family until the death of the last of the male line in 1638, since which date it has changed hands very frequently, its present occupant being a farmer.



PLAN OF SCREEN.

One of the best preserved features of this Elizabethan Manor House is the Oak Screen and Minstrel Gallery (see plate 12) which stood at one end of the great Hall. Although these screens are not unusual in old country houses, the one from Seckford Hall is an exceptionally fine example. Of Renaissance type, it is given an air of stately dignity by the fluted and reeded columns which support the entablature. It will be noticed that these columns have warped somewhat as a result of their being made of solid oak. This tendency on the part of English oak was doubtless the reason why, in later periods, such items of architectural work were built up of pieces of thin wood glued together, the inside of the column being hollow. By this method warping is prevented and open cracks do not occur.



OLD OAK SCREEN AND MINSTREL GALLERY

from Seckford Hall, Suffolk.



ITALIAN RENAISSANCE BRONZE DOOR
BEARING DATE 1529.

DESCRIPTION.

The dimensions of this screen are as follows :—

Length, 21 ft. $0\frac{1}{2}$ in. Height : to top of entablature, 11 ft. 1 in. ; to top of gallery balustrade, 14 ft. $8\frac{3}{4}$ ins.

The screen and gallery are made entirely of oak, which is at present in its natural state, without stain or varnish of any description.

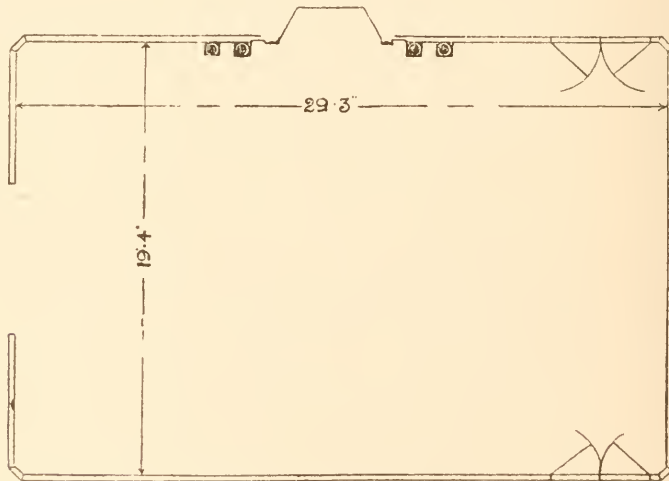
The panelling on both sides of the screen is typically Elizabethan, with fielded panels on the front and plain mouldings on the back. Ingress into the hall from the servants' quarters is effected by way of two arched apertures in the screen, each 3 ft. 6 ins. wide. These doorways are supported, on the hall side, by fluted and reeded columns and on the reverse by corresponding pilasters. The four circular columns and the two half-columns at the ends, which all rest upon square carved panelled pedestals, support the entablature, which in turn carries the balustrade of the gallery.

The whole of this woodwork is in excellent condition, and very little renovation would be necessary to make this screen and minstrel gallery a very dignified ornament to any country home.

FLEMISH OAK ROOM,

from Corlbawn House, County Wexford.

THIS remarkable old room is of Flemish origin and belongs to the Renaissance period. One can readily believe, after having seen the numerous delicate and detailed carvings so lavishly distributed around the walls, that many years of arduous labour must have been spent in its construction, and the date it bears over the door—1673—was probably the date of its commencement, while the date—1683—carved elsewhere was doubtless the date of completion. The room was brought over from the Continent in 1840 by Francis Bruen, M.P., and re-erected in that gentleman's home, Corlbawn House, where it remained until the mansion was broken up a short while ago.

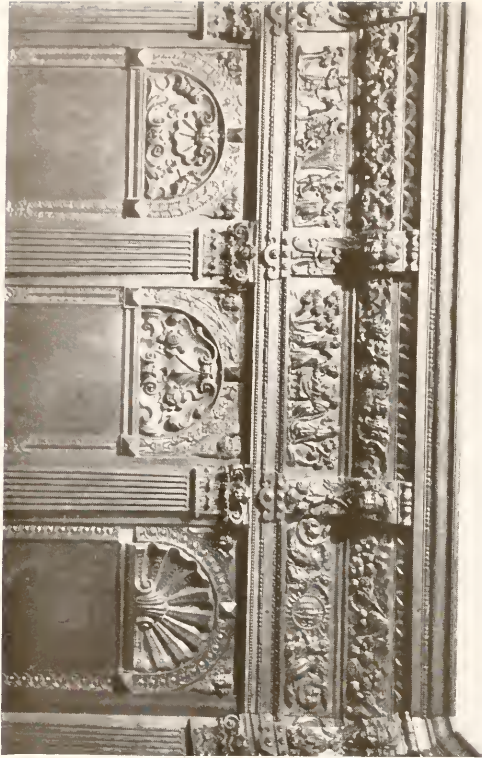


PLAN OF ROOM.

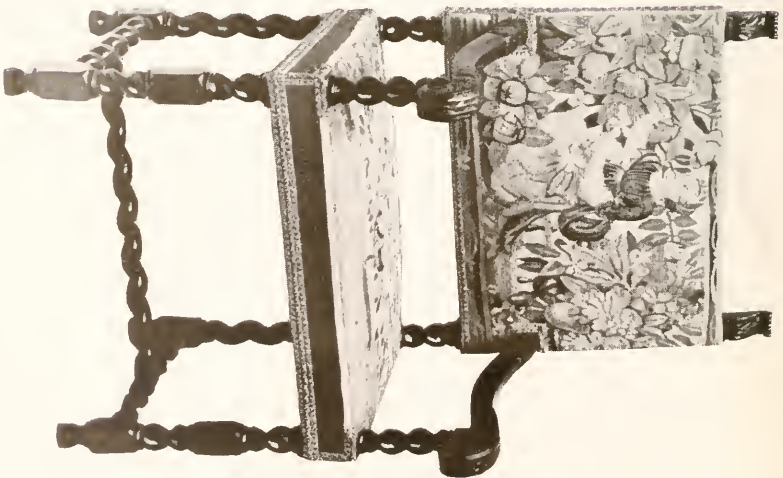
It is presumed that the room was originally used as a chapel, as one of the most conspicuous features is the frieze, the panels of which—36 in all—are carved to represent various scenes related in the Holy Bible. The six pedestal figures dividing the finely carved panels of the balustrade of the gallery which runs along one end of the room, also, are probably representations of some of the Apostles.



OLD FLEMISH RENAISSANCE OAK ROOM
from Corlbawn House, Ireland.



This illustration shews in greater detail some of the lay panels of the frieze of the Flemish Oak Room, carved to represent scenes related in the Scriptures.



A. C. 1585.
One of a set of four
WALNUT ARMCHAIRS
covered in old tapestry.

DESCRIPTION.

The dimensions of the room are 29 ft. 3 ins. by 19 ft. 4 ins. by 9 ft. high.

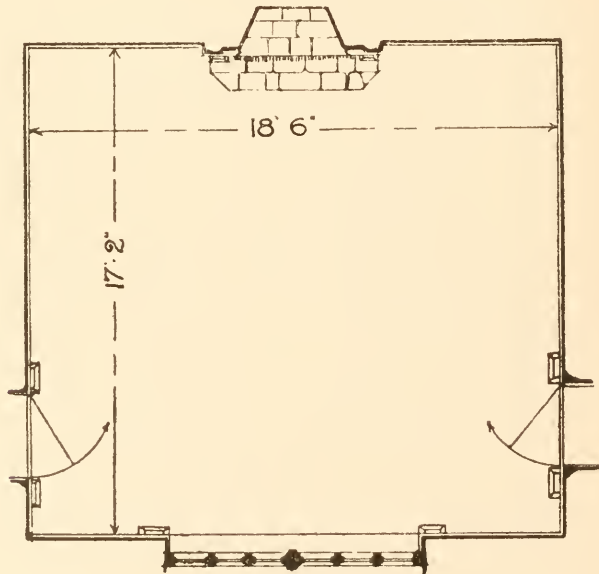
The balustrade is 19 ft. long by 3 ft. 6 ins. high.

The room is completely panelled in old oak of a rich nut-brown colour. The dado consists of a large number of upright panels all delicately carved. Above the dado rail the carved mouldings of the panels take the form of arches, with semi-circular heads. These panels are flanked by Corinthian pilasters which support the entablature. The whole of the entablature is richly carved, the lay panels of the frieze being very fine examples of the carving of the period and are worthy of particular notice. There are two pairs of doors which form part of the panelling of the walls. The pairs of doors face each other at the ends of the side flanks of the room and in the centre of the flank on the left of the fireplace is an opening which originally connected this room with the Main Hall.

The fireplace has a black marble surround and the overmantel consists of an elaborately carved coat of arms. On each side are double columns on square carved panelled pedestals, which form an important feature. A peculiarity of this room is that in all the four corners are splayed pilasters over which the entablature is carried. When fixed this room was lighted by windows above the height of the panelling, the spaces between being hung with tapestries. This room is in excellent condition despite its age, and although in all probability certain adaptations and renovations were necessary when the room was brought over from the Continent, practically the whole of the work is original.

OAK ROOM, from an old house in Buckingham.

THIS room is typical of the early Jacobean period during which many of the features of the late Tudor or Elizabethan period were retained but the general tendency was towards simplicity, especially in the formation of the panelling and other details. The carvings of the mantel are especially good, the centre panel of the overmantel being a very cleverly executed perspective view of a doorway which gives an appearance of having a much greater depth than is actually the case. This and the two caryatides on either side are distinctly reminiscent of the work of the Elizabethan craftsmen. The underpart has been somewhat reconstructed but altogether the mantel with the carved stone interior linings (which are modern) is very attractive.



PLAN OF ROOM.

The panelling itself is of the type most often found in houses of the first half of the 17th Century previous to the revolution, the upright muntings being moulded, the rails bevelled on top edges and a scratch moulding worked between each munting. The stiles are also scratch moulded in a similar manner. The



OLD OAK ROOM
removed from a house in Buckingham.



A. G. 1153.
OLD OAK JACOBEOAN TRIDARN.

fluted frieze and dentil cornice give a very dignified finish to the panelling, and the six fluted and reeded pilasters on panelled pedestals which divide the panelling where doors and window openings occur make a pleasing break in the surface of the otherwise simple walls. Over the pilasters are carved acanthus trusses supporting the cornice which is broken over each truss. The room has been carefully restored and polished to show the finely carved wood to the best advantage.

The room consists of :—

- (1) The carved mantel and overmantel with set of modern stone interior linings.
- (2) Six carved and fluted pilasters with carved trusses over same.
- (3) The whole of the panelling for four flanks, including 2 doors and window apron.
- (4) The carved fluted frieze and dentil cornice around room (the actual window does not exist).

This room as existing is 18 ft. 6 ins. long by 17 ft. 2 ins. wide between faces of panelling by a height of 8 ft. 4 ins. to the top of oak cornice.

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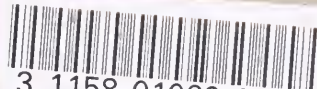
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